7:3 [One day it happened] [that there were four men]: [they were lepers] at the entrance [to the gate]. They said, each one to his fellow,

”[What are we doing?] [Why should we keep] sitting here, [until we die]?

4 [But if we should say], ‘‘Let’s go into the city’’, [there is famine] in the city: [we will also die] there. Yet if we remain *here*, [we will die].

[Now therefore] [let us go] and fall [into the camp] of Aram. [If they spare our lives] [we will live], [and if they kill us], [we will just die].”

5 [So they got up] at twilight [to go] to the camp of Aram, [but when they arrived] at the outskirts of the camp of Aram,

they saw no one there—[not a man].

6 [Because the Lord had made it so] [that there should be heard] | by [the camp of Aram], the sound of chariots and the sound of horses—

the sound of an army—[a great host]. [So they began to speak], [each one] | [to his fellow],

“It seems [he has hired against us]—the King of Israel—the kings [of the Hittites] and the kings of Egypt, to come up against us.”

7 [And so they rose up] and fled [in the twilight]. They left [their tents behind], and their horses and their donkeys.

The camp they left [just as it was], [and they fled] [for their lives].

8 [So when they arrived]—the lepers we just heard from—to the outskirts [of the camp],

[they went inside] of one of the tents, they ate and they drank,

and [they took from there] silver and gold and clothing, [and they went off] [and hid them].

[Then they came back] [and went into] a tent—[another one], and [they took things from there], [and went off] [and hid them].

9 [They then said this]—each one talking to his fellow—“[This cannot be right] | what [we’re doing here].

The day [we are having]—[a day of *good* news] it is, yet we [are remaining silent]. [And if we should wait] till the light of morning,

[we will meet with] some punishment. [Therefore now], come—[let us go] [and report this] to the house of the king.”

10 [And so they came back], [and they called out] to the gatekeepers [of the town]. [They told it] [to them], saying,

“[We went] to the camp of Aram [and saw that] [no one was there]. [There was no man], nor the sound [of any person].

[All that we could see] were horses tethered and donkeys tied up, and the tents left as they were.”

7:11 [They called the news in]—the gatekeepers. [They reported it] to the house of the king, [inside the gates].

12 Then arose the king [during the night]. And he said to his servants, "[I will now] [tell you] [what's going on]—what they have done *to us*—the Arameans. [They surely knew] [we were hungry]—[we were really starving]—[so they left] the camp to hide in the field, [thinking this]: '[When they come out] of the city, we will take them alive. [Then in*to* the town], [*we* will come].' "

13 [To this there responded] one of his servants, [saying this]: "[Pray let them take] five [from among the horses]—[the ones that still remain]—that [are left in the town]. [They are in fact] [like the whole throng] of Israel who are [left *in* it]. [They are in fact] like the whole throng of Israel, [that has perished]. [Let us send them now], [and we shall see]."

14 [And so they took] two chariots with horses. These were sent by the king [after the camp] [of the Aramean host], [and the king said this], "Go, and you will see."

15 They went [and they followed after them] [as far as the Jordan], and behold, [the entire road] [was filled with] garments and gear which had been flung down by Aram [in their haste]. Then returned the messengers, [and they reported it] to the king.

16 [Then went out] the people [and they rifled through] the belongings of the camp [of the Arameans], so that a *seah* measure of flour [was only worth a shekel], [and two *seah* measure] [containers of barley] [were worth a shekel], as was promised by YHWH.

17 [Now the king] had appointed the captain on whom he leaned his hand [to be in charge of the gate]. [But this man was trampled] [by the people] in the gateway, and he died, [as it had been] promised by the man of *Elohim* (God), as he had spoken when the king came [down to him].

18 [This is what happened] [as per the word] of the man of *Elohim*, [when he spoke to the king], saying, "Two measures of barely [will sell for a shekel], [and a measure of flour] for a shekel. [Such it will be] [at this time] tomorrow in the gate of Samaria."

19 At this responded the captain to [the man of *Elohim*], [saying this]: "[If we beheld] [that YHWH] [should create] windows in heaven, [could there be] such [a thing as this]?" [To which Elisha answered], "You surely [will see it] [with your own eyes], [although from it] you will not eat."

20 [It happened *to* him] [like this]: they trampled him—[the people ran him over] [end melody] in the gateway, [and the captain died].

Len Fellman's English readings with tropes

The purpose of this project is to translate *THE SONG OF THE TORAH* into English.

I work by comparing as many as ten English translations of a *pasuk* and creating a cantillated English sentence that sounds as much as possible like the Hebrew. They follow the Hebrew as closely as possible, word for word and trope by trope. The English language has an amazing flexibility, making it possible to make the English word order match that of the Hebrew quite well, allowing for some "poetic licence", and some willingness on the part of the listener to be "carried" by the melody more than by the English syntax. The translation needs to sound good when *chanted*, but not necessarily when *spoken or read*.

Unlike most translations, these "transtropilations" are not intended to be a substitute for the Hebrew. On the contrary, they are meant to provide a "window" into the Hebrew text and its musical expression. My ideal listener knows enough Hebrew and has enough interest to follow the Hebrew in a bilingual text while the *leyner* is chanting the English version, to bring the Hebrew text to life, both *verbally* and *musically*. For this purpose I use *exactly* the same tropes in the English as in the Hebrew (almost always on the corresponding English word).

The texts can be used to do **consecutive translation**, i.e. leyning a phrase in Hebrew, followed by the corresponding phrase sung in English. Some of my recordings demonstrate this. I do this frequently when leyning for groups that either know little Hebrew, or that don't have a *chumash* in front of them.

I favor literal translations (e.g. "cut a covenant") to call attention to Hebrew idioms, and towards simpler (even if less accurate) words (e.g. Ex. 12:7 "beam above the door" rather than "lintel") to be easier to follow. If my readings provoke a discussion of the Hebrew, I consider that as justification for using less-than-idiomatic English. I try to find just the right balance between "literalness" and "listenable-ness". A primary goal is throwing light on the Hebrew syntax.

In order to adapt the trope symbols to a left-to-right language like English, I *reversed* the direction of the trope symbols:

mercha tipcha munach tevir mapakh *or* yetiv kadma *or* pashta geresh gershayim telisha katana telisha gedola

(Generally speaking the *conjunctive tropes* such as mercha, munach, mapakh, kadma, and telisha katana "lean toward" the words they "conjoin" to, while the *disjunctive tropes* such as tipcha, geresh, gershayim, and telisha gedola "lean away" from the words that follow, so as to create a sense of separation.)

The trope symbol is normally placed under the accented syllable, unless it is a *pre-positive* accent (telisha gedola, placed *at the beginning* of the word or phrase) or a *post-positive* one (telisha katana or pashta, placed at the *end* of the word or phrase).

The Hebrew text frequently puts a *makkeph* (which is like a hyphen) between words in order to treat them as a single word to be chanted. I use a different system for English: If an entire English phrase is to be chanted to a single trope melody, I place it between grey brackets, as in this phrase from the Book of Lamentations:

[clings to her skirts]

The *leyner* is invited to fit this phrase to the *Eicha* "rivi'i" melody in whatever way seems most natural.

As a variant of the "grey bracket" device, I indicate the following pairs of tropes by "wrapping them around" the phrase which will have the combined melody:

mercha/tipcha   kadma/geresh (*or*: azla, etc.)   mercha siluk
Renew our days   She weeps bitterly   a fire-offering to God

Again, the *leyner* should decide on the most natural way to fit the phrase to the combined trope melody.

I put words in gray which I consider essential but which don't strictly match the Hebrew. I also "pad" some phrases with extra words in gray to fill out a musical phrase nicely. Different trope systems vary widely in the length of the musical phrase used, so the words in gray may or not be used depending on the leyner's cantillation system. In particular, the tropes *telisha g'dola* (◌), *legarmeh*, *metigah-zakef*, and *pazer* vary widely in the muscial phrases used for chanting. (And please indulge me in my whimsical treatments of *shalshelet*.)

"*Metigah-zakef*"is a special trope combination which can be recognized by a kadma and a zakef katon appearing on the same Hebrew word (again, a *makkeph* makes two words into one). (There are several examples in Genesis 18 & 19, beginning with 18:16). I indicate this by placing the corresponding English phrase in grey brackets:

[Take heed—take care for yourself]

In some trope systems (notably cantor Moshe Haschel in "Navigating the Bible II") this is given a very distinctive melody—for which purpose extra syllables fill out the musical phrase (as in "take care" in this example). Haschel's system also chants the trope *munach* as *legarmeh* more often than other systems do.

I don't write a single word of translation without first hearing the melody of the phrase in my mind, following one of two trope systems: The one by Portnoy and Wolff (*The Art of Cantillation*) or the one by Joshua R. Jacobson (*Chanting the Hebrew Bible*).

I transcribe the name יהוה as YHWH (in small caps). I almost always chant this as *yud-hey-vav-hey*, which I have discovered fits marvelously into several of the trope melodies. But of course the leyner can choose to pronounce it as "*God*" or "*Adonai*".

The English translations I mostly use (besides several scholarly commentaries) are the following:

Aryeh Kaplan, 'The Living Torah' (1981) (also my source for proper names & transliterations)
Richard Elliott Friedman, 'The Bible With Sources Revealed' (2003)
Everett Fox, 'The Five Books of Moses' (1997)
The Stone Edition 'Tanach' (1996)
JPS 'Hebrew-English Tanach', (2nd Ed. 2000), *along with* Orlinsky, 'Notes on the New Translation of the Torah' (1969)
Robert Alter, 'The Five Books of Moses' (2004)
Commentaries in the 'Anchor Bible' series
Rotherham, The Emphasized Bible (1902)
The Jerusalem Bible (1966) (also my source for topic headings)
The New King James Bible (1982)